THE CARMELITE

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Lincoln Steffens

HIS COLUMN

It is not the city manager of Monterey that has been doing so brilliantly lately. It's R. M. Dorton.

¶

We make a saving in the school tax. Great. And the kids need never know it. Unless the teachers should risk their lives to tell the children the truth about us grown-ups.

¶

Lookout, Griffin. Garner of Texas represents a class, the borrowing farmers, who are beginning to ask why they have to go to a banker for a loan as a favor. If we get our banking system right all securities will be so measured and standardized that a post-office clerk could deliver a loan to any holder of a property entitled to a credit. Let Hoover save the bankrupt bankers—bankrupt economically, morally and mentally. It's enough for us to save Hoover and the Republican Party, who cannot save themselves.

¶

And—but where is Sheridan anyhow? Somebody ought to be saving the Democrats, too. Or something democratic will be happening.

¶

Political speeches and platforms express pretty plainly what our representatives think of us. As advertisements expose the business man's opinion of us. And when we reflect upon what we think of them, you can see that it's a tie all around.

¶

Fighting the bugs, beetles and other multitudinous pests in and around the ranch house, the farmer's wife said: "It's an insect year, you know, as predicted. There's rotation of bug crops too. Every dog has his day, and every animal, bird, bug and plant has its good and its hard times. As we do. But," she rested and sighed, "the way some insects expand in their years is a fright."

¶

Plants and flowers don't know much. They thought one morning that it had rained the night before and it hadn't. There was a low fog and some precipitation, hardly measurable; no rain. But the smiling flowers don't know the difference.

——————*continued on page four*

DEBUSSY'S *"L'APRES MIDI D'UN FAUNE"* PROVIDES THE PRINCIPAL THEME FOR A DANCE PROGRAM TO BE GIVEN AT THE COMMUNITY PLAYHOUSE FRIDAY AND SATURDAY EVENINGS BY RAOUL PAUSE AND ASSOCIATES. [*Linoleum cut by Ruth Allen*

HEAR!

ED FITZPATRICK, JR.-

AND HIS

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EVERY

SUNDAY EVENING

(One dollar cover charge for those not taking dinner.)

ON THE THEATRICAL HORIZON

Big news comes this week from the Forest Theater. After a period of uncertainty as to whether or not the principals would be available, definite announcement is made that Helen Ware and Frederic Burt will stage "Paola and Francesca," with a cast that will include the famous actor-director, George Marion. Helen Ware herself will take an important part, while the title roles will be filled by Constance Heron and Charles O'Neal. Production dates are August fifth, sixth and seventh.

On the preceding week-end the Community Players will present as their first "junior play" that favorite of other years "Mrs. Wiggs of the Cabbage Patch," with a cast drawn from the younger people of the Peninsula. For this play the prices have been greatly reduced.

JACK BLACK TALKS BACK

One would expect that to hear an ex-convict tell of his experiences a great deal of bitterness and fancied wrong might creep into the narrative. There is nothing of this note of rancour in the entire character or the public speeches of Jack Black. He tells his experiences simply, even as he writes them and that same simplicity makes them more powerful. He admits that he was guilty of even more than the courts ever punished him for. He treats crime and punishment with the same probing finger that science treats the germs that prey upon human organisms.

I shall not attempt here in this brief space to tell the story of Jack Black. It has all been written in "You Can't Win" which is available at the public library. He did not go into himself in great detail last Sunday night when he spoke under the auspices of the John Reed Club at the Greenroom of the Community Playhouse. What he did probe with that searching scientific figure were the causes of crime. The present prison system, he says, has a great deal to do with the prevalance of crime. In Massachusetts, for instance, where prison reform is at its greatest and highest point in this country, there is not so much violence in crime. On the other hand, Chicago where the "third degree" is the most brutal in the whole country, gun-men shoot quicker and less regard is held for human life. Jack Black thinks that if educational forces had parole in their hands rather than the police, prosecutors, and the judiciary forces, a far greater number of criminals who are trying to go straight would succeed. He contends that the source of crime is the system under which we are governed. Youth that has no chance through poverty, lack of education and unwholesome home environment is given a further push in the wrong direction by the methods of the reform school. Jack Martin Flavin, in the chair, painted a picture of the modern dungeon which hark back to the dark ages. He asked Jack Black to tell of the treatment given prisoners in these places of horror. Jack Black said after telling of the weekly routine which a prisoner undergoes (a bucket feed once a week, and bead and water once a day, total darkness and only a pallet on a stone floor) that these things being familiar to an ex-prisoner, he forgets that the viewpoint of the audience is fresh regarding these matters.

His interest in crime, now that he is is no longer a member of the profession, is not one of capitalizing his experiences. He has no reformed-criminal attitude. He simply says it doesn't pay

—M. C.

ELSA NAESS

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Children's instruction based upon self-expression

FREE LECTURE

Halldis Stabell will give a free lecture, dealing with her methods of physical education, in the Denny-Watrous Gallery on Wednesday evening, July twenty-seventh.

CARMEL SUMMER FESTIVAL OF MUSIC

SECOND CONCERT

TUES. EVE., JULY 19th

CARMEL THEATRE

Carmel Artists

Tickets 1.50; students 1.00, no tax

July 26: Pro Arte String Quartet

David Alberto	Piano
Warren D. Allen	Piano
Arthur Gunderson	Violin
Edward Gerhard Kuster	'Cello
Ruth Matthews Lewis	Piano
Helen Peifer	Viola
Frederick Preston Search	'Cello
Marjorie Spafford	Violin
Mildred Sahlstrom Wright	Violin

UNEMPLOYMENT SITUATION IN CARMEL

(A Commission Report)

After an interval of two and one-half months, the Carmel Employment Commission met in regular session on Monday night at the Carmel City Hall.

During these weeks of vacation, the activities made possible by the Commission have been going on steadily, if on a smaller scale. Only six men have been employed each week, in the hope that, with a smaller expenditure of funds the money in the treasury might be sufficient to carry on until early in September.

There remains now, however, only three hundred dollars of the money given by Carmel in various ways, with which to meet the problem of unemployment and the list of applicants is larger now by fifteen or twenty than it was three months ago when it was hoped that the summer months would offer a solution to the problem of breadwinning for at least some of our unemployed.

Just how the problem will be handled this fall and winter has yet to be determined, but in the meantime there are only funds enough to meet the situation for three weeks more—then what? To tell these sixty-eight or more deserving, appreciative men, desperately in need of work, that there are no more funds seems a heartbreaking thing to do, and yet it will have to be done unless more money is available, and that soon.

There is too little time to plan on an extensive scale any benefit or entertainment. It is equally difficult to outline any adequate campaign of raising funds.

As individuals, the various members of the commission are endeavoring to do what they can and they are once again asking for any financial assistance that you as individuals or groups may give. Below is a report of the treasurer of the commission, showing just how four thousand dollars has been obtained and disbursed in Carmel during the period of eight months. Impossible, we would have said at the outset of the program, but the money has been obtained through Carmel's enthusiasm and cooperation and has been expended wisely and well.

Will you not make it possible for the work to go on until it shall be determined just how the situation can be taken care of during the coming winter months.

Your money may be given to any member of the commission and will serve to carry on an uninterrupted program of keeping your neighbor and friend busy, self-supporting and able in turn to meet his obligations.

CARMEL EMPLOYMENT COMMISSION
Mary S. Hatton, Secretary.

EMPLOYMENT COMMISSION TREASURER'S STATEMENT

Picture show benefit	$ 220.00
Food Sales	60.00
Wimodausis Club	10.00
Public Dances	59.00
Community Chest	1395.00
P.-T. A.	10.65
Red Cross	200.00
Employment Entertainments	1638.00
Sunset School Effort	45.00
Card Parties	77.00
Women's Club Plant Sale	111.85
Post Office Employees	35.42
Manzanita Club	115.47
Volunteer	138.56
Carmel Realty	6.00
Private Donations	555.84
Total Income:	$4677.79
Expended for Labor:	4360.85
Balance on Hand:	$ 316.94

T. HAROLD GRIMSHAW, Treasurer

(Fourteen hundred and forty-five days of labor have been divided among ninety-four men. Eighteen new men have applied since April fifteenth).

DEBUSSY'S
"AFTERNOON OF A FAUN"
and Program of Dance Poems, by
BALLET MODERNE INTIME
HEADED BY RAOUL PAUSE
CARMEL COMMUNITY PLAYHOUSE
FRI. JULY 15 8:20 P.M. SAT. JULY 16
Tickets .50 - .75 - 1.00 - 1.50 (including tax) on sale at Staniford's Drug Store and Abinante Music Store.

NEAH-KAH-NIE
STRING QUARTET SERIES
FOUR CONCERTS: JULY 30, AUG. 9, 16, 23
SPONSORED BY THE CARMEL MUSIC SOCIETY
JULY 30: HAROLD BAUER GUEST ARTIST
SEASON TICKETS $5.00, $3.50 (plus tax) DENNY-WATROUS GALLERY. — OPEN REHEARSALS ON THURSDAY & SUNDAY EVENINGS FOR SEASON TICKET HOLDERS (8 p.m., Denny-Watrous Gallery)

THE CARMELITE

J. A. COUGHLIN ——— *Editor and Publisher*

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****The views expressed in signed contributions should be taken as those of the individual writers, not necessarily endorsed by the Editor.*

Lincoln Steffens --- *continued*

Garner, Hiram Johnson and other otherwise sound citizens are admiring Governor Roosevelt for flying right over the bunk to accept the nomination for President. It was daring. But wasn't it rather dangerous? Our old form of allowing time for the committee and the candidate to walk, ride horseback or by buggy to a meeting place is no more outworn than a lot of other sound institutions. What may not this bold man do to them? As a symptom this act of this typical Roosevelt looks pretty red to me. A bad start.

¶

The herd was crossing the railroad track when a train appeared rounding a curve. The cowboy shot his good horse up between the rails, split the cattle, drove some on over, whirled, halted the rest and yelped and lashed them back. Hard to do. Cattle hang together like Republicans to follow the leader like humans. The cowboy, with one eye on the coming locomotive, the other on the cattle urged them both ways; and the knowing horse helped. The backed off cattle came at the horse and rider who held and turned them off till the whistling locomotive was right on them. Then the cowboy gave his cowhorse the rein and spur and jumped, a clean side-leap, clear of the track on the side of the following cattle, and stood and grinned up at the locomotive driver, who saluted him. A pretty trick, dangerous, fool-hardy, but done and well done, and the two men of skill recognized the art of it. That cowboy is a great baseball pitcher, too, and a batter, a dancer, a dresser, a dude. I've seen him riding the range out of sight of any living thing except his cattle and he and his horse were harnessed fit for the show—beautiful, as vain and as extravagant as the birds and the wild flowers. Reminds me of a worker's and peasant's theatrical group in Vladivostok who played their self-made play in a barn-like hall where there was no space for an audience. They wrote and acted for themselves, and loved and looked it; satisfied.

Mr. Dickinson was at the Forest Theater for "Salome," alone without Mrs. Dickinson. Where was she? "At the other show," he said. Ideal citizens, those Dickinsons. That's how they settled the problem of competing shows. They split up and covered both. I'd like to see what they would do if we had more theatres and concerts, as we should. Every clique, every individual in a community like ours should have their own art for the art's sake; not for the audience. Pure artists are as self-sufficient as children in their child-play.

¶

Farmers have a voice of their very own, and a rich, round baritone it is. It's the veteran weekly, "Wallace's Farmer," Henry A. Wallace, editor; address, Des Moines, Iowa. Strictly capitalist, democratic, individualist, the songs it sings in its ringing voice are clearest on money, banking, debts and taxes, but the writers for it all understand politics as business. The Goldsborough bill is the Farmers' pet; the Glass substitute the snake in the grass. If—to use our Carmel word—if the "Farmer" could have its way on money, the capitalist system might be saved. But the reds can count upon the bankers to keep things going as they were—toward Europe, first, then Asia. Still it must look dangerous to Wall Street to see how understanding the farmers are of money; more "on" than most bankers.

¶

Smith has decided to stay in the party. Of course. Us Tammany Pols we don't bolt; we knife.

¶

The patient was afraid, and said so. "I'm afraid of that man out in the street." The man passed and she saw that he was gone. "I'm afraid," she moaned and she looked anxiously for something to be afraid of. There was nothing. "I'm afraid," she whined, searching, searching, till she picked on a closed closet,—"of that," she pointed. The nurse opened the door; nothing; and the patient turned in her fear to find something else to be afraid of. Fear is a thing in itself. Like love, like belief, like joy—fear exists, first, then seeks its object as the truth seeks and finds the facts to fit.

¶

The objection to taxing incomes is that it is confiscation. Sure. But that's why some of us are for it.A sales tax is an equal tax. Rich and poor pay about the same. And that's why some of us are against it. In a country where the science of taxation is unknown and unknowable.

Here is something for the John Reed Club to ponder or deny. In this depression the emotions of the well-to-do are liquid. Even their ideas move. Labor, even the unemployed, stand pat, their minds a solid of convictions. If the bonus army isn't all back home by November Hoover and us Republicans will lose a lot of votes; no matter what is done about that bonus. Somebody might well write a prophetic novel showing the bosses of industry out for Communism with organized labor fighting for capitalism to the last ditch.

¶

It is a sight to see President Hoover stand up for the right. A man of convictions. His convictions are a bit old, he was abroad all those Progressive years when we were moving on. He was protecting what we were preaching against and escaped our modern conclusions. But what of that? Character's the thing and our President has character. Any plutogogue can see that he is no demagogue. The Democrats must wish they had a leader like the Republicans to lead them back the same way to democracy.

¶

Hoover's proposal, three hundred millions for poor relief and three billions for the rich relief of the very banks who started our troubles, is the preparation, as Owen D, Young sees and says without disapproval, of a throne for the dictatorship (Young's word). And the English observer, Rothermore's prophecy that the Hohenzollerns are coming back to the German throne, is a forecast of the perfection of the Fascist dictatorship in Germany—a king to give face to a Hitler, as the King of Italy does to Mussolini. All going on a bit ahead of us down the same old road that Greece and Rome travelled to the well-known end.

¶

Allen Griffin made a short tour of Mexico. It reminded him, "somehow," of his tour last year in Russia. He couldn't say just how. He wasn't going to write about the beautiful land of sunshine; "not there long enough" to know it. He and "we" have put over on ourselves the notion that you can't get at a glance a picture of a country. What Griffin saw of the Mexican's adaptation of the Hollywood's adaptations of Spanish architecture was worth the trip. That man can see. And write.

¶

It's true. Some tradesmen were actually boycotted for signing as liberals that petition for the Communist Party. In Carmel. Think of the state of mind that that implies; in Carmel. Oh, well, our specialty is souls, not brains.

ART AND ARTISTS IN A CHANGING WORLD

Sheldon Cheney, well-known author and lecturer, spoke on "Revolution in Art" at the Denny-Watrous Gallery on Saturday night. After a sincere and scholarly lecture the subject was offered for discussion. The intensity with which it was approached by the audience indicated a deep-rooted interest in art as a vital aspect of life.

Mr. Cheney said that eastern people looked to Carmel as one of the most important art centers in the West. He considered it outwardly conservative but radical at heart.

The modern art movement, as the speaker pointed out, is simply a part of a great world movement. Since this is a time of confusion and readjustment in economics and government, so is it also a time of chaos in the arts. This confusion, however, he considered but a necessary prelude to a finer and more creative art; an art springing immediately out of the lives of the people; radiant with spiritual significance and stamped with the truth of an inner necessity. We are on the border of a new and unexampled flowering of the arts. It is unfortunate that we have become accustomed to approaching art through the mind. Mr. Cheney felt that this establishes a barrier which precludes a complete experience. The mind becomes a veil through which we perceive dimly. It is in art as it is in life; experience must be immediate before it can be whole and vital.

The outstanding feature of the new age, whether in science, philosophy or art, is the doctrine of change. That which had been regarded as static has broken into movement. Nothing is fixed. The new hypotheses are fluid. Theories rise and fall. Nothing is unalterable but change itself; and life is the miracle poised above this paradox.

Art partakes of all this motion; this rhythm; this growth. But change is always opposed by those who fear change. And the swifter the transition the more bitter the opposition. All original movements come out of a minority. We live today in a world which would have been considered impossible fifty years ago. Life has been speeded up, and this has had its effect upon art. We are no longer content with the old quietness. We are creatures of swift ways. Art must not repeat monotonously some slow story. It must open gateways. It must be creative in the observer. It must unlock prisons within the mind. It must offer vision beyond vision.

For the first time in history man will soon find that he is able to earn the necessities of life by working very short hours. This has been made possible by the machine. Although the present economic chaos is the immediate result of this easy production, yet after a period of readjustment a better order must come. There will be more leisure for the working man. How shall he make profitable use of this leisure if not in intellectual and aesthetic pursuits? Out of the Orient will come spiritual forces, which, united with the pure vitality of the West, will create a new spiritual basis for living.

Even the reasons for art are changing. Before photography, art used to fix records; to tell stories, to illuminate narrative. Or it was used merely as ornamentation; as romance in the narrow sense. It gilded things over. It was an escape from living. We are coming to realize that art must be lived. It must be of the very fabric of life. Art today is the expression of a new spirituality.

Form in art, said Mr. Cheney, has been a much discussed subject. The word seems to indicate something static—something set. But on the contrary, form is movement. It has nothing to do with composition, arrangement or dogmatic academic ideas. Form is a balance of subjects. Movement is the basis of art. Color may assist movement by directing the eye to the focal points of the picture.

The speaker pointed out three sources of form. First of all there must be some value in the object perceived, which is more important than the photographic view. The observer may learn to see the object from inside as it were; four-dimensionally. Under all aspects of life there is a deeper meaning. There is a faculty within us for detecting this meaning. Art is one means of developing this faculty. Although Mr. Cheney did not actually say so, he led his audience to suspect that the search of the artist, the musician, the scientist, the philosopher, is after all the search for God.

The second source of form must be in the artist himself. He must contribute that special creative quality which is his alone to give. It will be different from that of any other.

In the third place the artist must capitalize the essential materials of his art. The development of this third source of form is seen in the architecture of today.

Mr. Cheney brought his lecture to a close by pointing out that the field of art is changing and growing along with the development of art itself. Hitherto art has been restricted to a privileged few who have had leisure enough to enjoy it. Now it must be for the whole or it will lose its meaning. Any art which is not for all the people will fail to be the art of the future. Art will come to grips with labor and out of the conflict will arise the true meaning of art which is the speech of the spirit of man to his brother man.

—DORA HAGEMEYER

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SUMMER FESTIVAL OF MUSIC

The Summer Festival of Music opened the 1932 season Tuesday evening with a delightful program by Lawrence Strauss, tenor, Charles Cooper, pianist, and Misha Gegna, 'cellist. A large and enthusiastic audience enjoyed the nicely balanced program: a group of Brahms numbers played by Mr. Cooper, a group of French and German songs by Mr. Strauss, a 'cello concerto, a charming trio number with voice, 'cello and piano and finally a Debussy arrangement for 'cello and piano.

Charles Cooper plays with a cold brilliant technique which comes as near to doing justice to Brahms, perhaps, as a pianist or other individual musician can do. The richness of this composer is brought out in its fullness only in orchestral arrangements. But lovers of his music probably figure half a delicious loaf, such as Cooper charmed his audience with is better than no bread with the Brahms flavor.

In the group of songs, Mr. Strauss gave a few words in explanation of the text. He plays delightfully with these ballads, which give full sway to his artistry, and succeeds in giving them each a tenderness or a humor as the case may be, which are as much part of the enjoyment of the songs as the actual tone. Classified as a tenor, Strauss has a wide range and a high baritone quality. The Hugo Wolff song, "Und Willst Du Deine Liebsten Sterben Sehen," and Richard Strauss' "Zueignung" were particularly appealing.

Saint-Saens "Concerto for 'Cello" followed, Misha Gegna giving a performance of this difficult number which the audience applauded with enthusiasm.

The outstanding number on the bill was the single trio number, "Aubade from Le Roi d'Ys" by Lalo. Admirably suited to Strauss' whimsical handling, and with an accompaniment in which both the piano and the 'cello were important and interesting, particularly in the pizzicato and staccato parts this number made one wish that there were more such trio arrangements available. This number was graciously repeated at the insistence of the audience.

The closing number was Debussy's Sonata for 'cello and piano in A minor, a typical work of this composer, concluding a program of pleasing variety.

—H. M.

* * *

The artistry of some of Carmel's resident musicians will be demonstrated next Tuesday night at the second concert of the Summer Festival of Music now in progress at Carmel Theatre. A program composed of novelties and time-tried classics is offered.

The number for piano, to be played by David Alberto, is Liszt's "Apres une Lecture du Dante." This magnificent piece, a favorite *tour de force* of Busoni, Alberto's master during his European years, has not been publicly played in America, as far as can be ascertained. Rachmaninoff included it on his last year's prospective programs as a new number in his repertory, but did not play it during the season.

The Hindemith sonata for piano and 'cello, to be performed by Warren D. Allen and Frederick Preston Search, is a new work by one of the most distinguished moderns, while Mr. Search's own quartet, to be played by the Carmel String Quartet, of which he is the founder and director, will next Tuesday evening be given its first performance. Those who have heard the new composition in rehearsal declare it to be of surpassing interest and beauty.

The Carmel String Quartet, which has been playing together assiduously for many months comprises Arthur Gunderson, violin, Marjorie Spafford, violin, Helen Peifer, viola, and Frederick Preston Search, violoncello and director.

The concert will close with the ever-fresh and melodious D minor trio of Mendelssohn, to be played by the newly organized Carmel Trio, composed of Mildred Sahlstrom Wright, violin, Ruth Matthews Lewis, piano, and Edward Gerhard Kuster, violoncello. It is of this Mendelssohn trio that Robert Schumann wrote, "This is the master-trio of our day, even as Beethoven's in B flat was the masterpiece of his time. This music will gladden our children and grandchildren for the many years to come after us." That Schumann's prophecy has been fulfilled is obvious from the frequency with which the trio has appeared on chamber music programs of late years as a sort of melodious "swing back" from ultra modernism.

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THE NEAH-KAH-NIES

It is no longer in the future tense that the Neah-Kah-Nie String Quartet is summering in Carmel. They are here, bag and baggage, filling the Rowntree house at the Highlands to running over. "Upstairs, downstairs, and in my lady's chamber" they are practicing: Susie Pipes, first violin, in the seed-house without, Hubert Sorenson, second violin, at the end of the house and Abraham Weiss, viola, at the other: Michel Penha, 'cello and director, in the living room; Janie, young daughter of Mrs. Pipes, just down from school in Portland, in search of a quiet spot; Ralph Linsley, official pianist for the summer, over at Mrs. Blanchard's, practicing the Schumann Quintet, or the Brahms' Piano Quartet, which he is to play on August twenty-third.

The forenoons go in individual practice; three hours of the late afternoon are spent in the ensemble daily rehearsal of the Quartet.

It would be great musical advantage if the Neah-Kah-Nies were merely spending the summer here, and giving four concerts with open rehearsals. That in itself would be a boon not afforded elsewhere on the coast. But of inestimable value, planting the foundation roots of genuine musical appreciation, is the formation of a local orchestra which is to assist the Quartet in its second concert on August ninth. Penha is rehearsing players, from fourteen years of age up, recruited from the different sections of the Peninsula, twice a week. Mr. Penha's generosity and unselfish giving of time to these rehearsals is more than one who has not attended some of them could appreciate. An indelible impression is being made upon the young players and the auditors too —the Bach, Mozart and Boccherini music will never be heard by them without an understanding for their real content and meaning.

The first concert of the Neah-Kah-Nie Series is on July thirtieth, with Harold Bauer as guest artist.

NOTICE

The CARMEL SANITARY DISTRICT posted the following notice in three public places in Carmel, as the law requires, July first, 1932.

Notice is hereby given that the CARMEL SANITARY DISTRICT will sit as a BOARD OF EQUALIZATION on the 22nd day of July at the office of said District in EL PASEO building at 7:30 P. M.

CARMEL SANITARY DISTRICT,
HENRY F. DICKINSON, President,
ARTHUR T. SHAND, Secretary.

BALLET IN CARMEL

An elaborate presentation of Debussy's "L'Apres Midi D'un Faune," will be given by Raoul Pause and the Ballet Moderne Intime Friday and Saturday at the Community Playhouse.

The program is entitled Dance Poems, and besides Debussy's "Afternoon of a Faun," classic divertisements in modern mood are offered. Elaborate scenery and lighting effects have been created by David Scott, former technical director of the Cincinnatti Opera Company. Costumes have been especially designed by Ruth Allen of the San Francisco Guild Theatre.

The producer and director Raoul Pause was formerly a soloist, together with Willette Allen for the Chicago and Manhattan Opera Companies. Besides being a featured dancer in the world famous Pavley-Oukrainsky Ballet, he was also premier danseur of the Cincinnatti Opera Company.

REDERN MASON TO LECTURE

Redfern Mason, music critic for the San Francisco "Examiner," will talk on "Music and Poetry" in the Denny-Watrous Gallery Saturday evening, at eight-thirty. At the piano will be Margaret Tilly, English pianist, illustrating Mr. Mason's points on the relationship between the two arts.

Mr. Mason is well equipped to open up a new world of interesting points and comparisons regarding music and poetry, for he himself is a poet of parts, an author of several prose books as well, and a student of wide research in the field of music. He was a close friend of Isadora Duncan and has studied the dance form with almost equal fidelity.

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EUCALYPTUS WOOD

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18 or 24 inches $12.00 in cord lots
$6.50 per half lots: $3.50 for quarter

HOWARD MACTIER
Post Office Box 1361———Carmel

Merchants Lunch

11:30 a.m. to 7:30 p.m.

50c

Sunday Dinner

50c 75c

CURTIS'

DENNY-WATROUS GALLERY

REDFERN MASON

MUSIC CRITIC ON
SAN FRANCISCO EXAMINER

TALKING ON "MUSIC AND POETRY"
WITH PIANO ILLUSTRATIONS BY MARGARET TILLY

SAT. EVE. JULY 16 AT 8:30 85c 50c

COMING IN AUGUST:
ANNE GREENE, PIANO ——— AUG. 20
ROY HARRIS, AMERICAN COMPOSER ———

LEGAL ADVERTISEMENT

BUDGET FOR SUNSET SCHOOL DISTRICT in Monterey County, State of California.

To the County Superintendent of Schools of Monterey County, State of California:

By order of the governing board of Sunset School District made at a regularly held meeting on June 15th, 1932, the undersigned were instructed to submit the following budget for the school year ending June 30, 1933:

Total Proposed Expenditures

	Estimated for Year 1932-1933
1. General Control	$ 250.00
2. Teachers' Salaries	26,910.00
3. Other Expenses of Instruction	1800.00
4. Library	525.00
5. Operation of School Plant	4700.00
6. Maintenance of School Plant	650.00
7. Fixed Charges	575.00
8. Capital Outlays	5000.00
9. Auxiliary Agencies and Sundry Activities	900.00
10. Total	$41310.00

Part I. Teachers' Salaries

2. Teachers' Salaries	
A. Salaries of teachers	$22710.00
B. Salaries of principals and supervisors	4200.00
Total Teachers' Salaries	$26910.00

Part II. Other Maintenance Expenditures

1. General Control	
A. Expenses of school elections to be incurred by district	$25.00
C. Salaries, supplies and other expenses of office of secretary of city board of education or clerk of board of trustees	225.00
3. Other Expenses of Instruction	
A. Cost of supplies used in instruction	1800.00
4. Library	
A. Cost of books, supplementary and library	525.00
5. Operation of School Plant	
A. Wages of janitors, engineers, gardeners, etc.	2600.00
B. Fuel, water, light and power	1700.00
C. Janitors' supplies	300.00
E. Miscellaneous expenses of operation	100.00
6. Maintenance of School Plant	
A. Upkeep of grounds (repair of playground apparatus, etc.	100.00
B. Repair of buildings	100.00
C. Repair and replacement of heating, lighting and plumbing equipment	100.00
D. Repair and replacement of apparatus to be used in instruction	150.00
E. Repair and replacement of furniture	200.00
7. Fixed Charges	
A. Rents and insurance	575.00
9. Auxiliary Agencies and Other Sundry Activities	
C. Expenses for transportation of pupils	500.00
D. Expenses for school cafeterias	350.00
G. Other expenses for auxiliary agencies	50.00
Total	$9400.00

Part III. Capital Outlays and Permanent Improvements

8. Capital Outlays	
C. Expenses for improvement of grounds	1650.00
D. Expenses for alteration and repair of buildings	2600.00
E. Expense for new furniture	650.00
F. Expense for new instructional apparatus	100.00
Total	$5000.00

Ferdinand W. Haasis,
Chairman of School Board.

Clara N. Kellogg,
Clerk of School Board.

To the Board of Supervisors of Monterey County:

I herewith submit with my approval the budget of Sunset School District, together with the following statement of the estimated income for said district for the ensuing school year.

	Teachers' Salaries Only	Other Maintenance Expenditures	Total Teachers' Salaries and Maintenance Expenditures	Capital Outlays and Permanent Improvements
A. Estimated balances in various funds, July 1, 1932	275.48	396.65	672.13	128.52
B. Estimated receipts from State	9608.00		9608.00	
C. Estimated receipts from County	5764.80	3843.20	9608.00	
G. TOTAL ESTIMATED RECEIPTS FROM ALL SOURCES	15648.28	4239.85	19888.13	128.52
H. Estimated outstanding indebtedness June 30, 1932, to be met from balances carried forward on line A		5.10	5.10	
J. Total budgeted expenditures—Part I in Column 1, Part II in Column 2, Part III in Column 4	26910.00	9400.00	36310.00	5000.00
K. TOTAL, Lines H, I and J	26910.00	9405.10	31315.10	5000.00
L. Excess of requirements over estimated income—Minimum amount to be raised by special tax levy			19888.13	128.00
			16427.00	4872.00

In compliance with Section 4,383, School Code of California, a public hearing will be held at the public schoolhouse July 18, 1932, at 7:30 P. M.

STANLEY WOOD EXHIBITS

Concerning Stanley Wood's lithographs now being shown at the Denny-Watrous Gallery, the "Richmond Banner," a San Francisco "neighborhood newspaper," comments:

Stanley Wood of Carmel has on view at the de Young Museum, starting last Wednesday, through July twenty-eight an exhibition of over thirty lithographs. The artist has been known for a number of years as an outstanding watercolor painter but about a year ago took up lithography also, working with which he finds a rest from the other medium. Wood has chosen to work directly upon the stone instead of transferring his drawings and he does not use metal plates to make so-called lithographs. The artist also does his own printing from the stone. In this way he feels that he restrains himself from undertaking the impossible and he is also enabled to gain the satisfaction due to carrying out all the processes, both artistic and mechanical, to produce the final picture.